



Contents

| | |
|--|----|
| APG Open Archive | 4 |
| Atelier Trans-Pal | 5 |
| Between | 6 |
| Beyond The Free Market | 7 |
| Casco | 8 |
| Collide/Collabo | 9 |
| The Future Archive | 10 |
| The Future Archive: Subversive potentials in remembering and knowing | 13 |
| Open Congress: Creativity and the public domain | 16 |
| Play, Dérive and some Passionate Situations | 17 |
| Self-Representaion | 20 |
| Thinking Through Practice | 24 |
| Zehar | 25 |

Cover stills: *N for Negri; a conversation with Toni Negri*. Courtesy of Carles Guerra

<http://www.criticalpracticechelsea.org>

Critical Practice is a self-governing cluster of artists, researchers and academics, hosted by Chelsea College of Art And Design.

We aim to encourage and engage critical practice within art, the field of culture, and organization.

Critical Practice recognizes dramatic transformations in creative practice. Transformations instigated by, and a reflection of wider social, political, technological and financial changes. One of the most obvious affects, is that as artists, curators, designers or theorists, our practices, or their interpretation, or how they are theorized, historicized or organized, are no longer separate concerns, or indeed the prerogative of different disciplines. Currently, we are concerned by the threat of the instrumentalisation of the artistic field through the internalisation of corporate values, methods and models. This can be seen everywhere, in funding agencies, at art schools and academies, in museums and galleries, and even the studios of artists!

Therefore, we seek to avoid the passive reproduction of art, and uncritical cultural production. Our research, projects, exhibitions, publications and

funding, our very constitution and administration become legitimate subjects of critical enquiry.

All art is organised, so we are trying to be sensitive to issues of organisation. Governance emerges whenever there is a deliberate organisation of interactions between people. We are striving to be an 'open' organization, and to make all decisions, processes and production, accessible and public. We will post agendas, minutes, budget and decision-making processes online for public scrutiny; as advised by <http://www.open-organization.org>

The research elements pursued under the auspices of Critical Practice will engage with the various forces that are implicated in the making of art, and the increasingly devolved experience of art made available through art institutions to their audiences.

We will explore new models for creative practice, and look to engage those models in appropriate public forums, both nationally and internationally; we envisage participation in exhibitions and the institutions of exhibition, seminar and conferences, film, concert and other event programmes. We will work with archives and collections, publication, broadcast, webcast media and funders; while actively seeking to collaborate.

These are our current aims

Aim 1: We will explore the field of cultural production as a site of resistance to the logic, power and values of the ideology of a competitive market.

Aim 2: We will reflect critically upon, and act creatively within the contexts in which we operate - including the very conditions of our own possibility.

Aim 3: We will work as an open, collaborative and reflexive social network, while actively seeking to engage with others.

Aim 4: We aim to ensure that the impact of our research is in inverse proportion to the energy consumed in producing it.

Aim 5: We will return publicly funded research to the public domain.

This inaugural publication has been collaboratively authored, and attempts to represent some of Critical Practice's recent activities



APG Open Archive

Ongoing, co-ordinated by Neal White

A collaboration with Organisation + Imagination [O+I], formerly the Artist Placement Group [APG] and Tate Archives.

An archive of twenty five years work of the APG has been acquired by the Tate, and in keeping with the radical practice of the APG, Critical Practice have been invited to collaborate on how to make the archive accessible online.

We aim to connect the legacy of the Artist Placement Group to the evolving contemporary discourse of socially engaged art practice, through 'open content' technologies, licensing, and methodologies. Through the development of online tools that allow semantic and user driven organisation of the archived data; through tagging, folksonomies, blogs and wiki technologies - we intend to ensure the archive becomes a creative resource for contemporary art practice.

We are currently securing funding to support the project.

On the wiki [Index of Pages > APG open archive](#)



Atelier Trans-Pal [ATP]

1st November – 8th December 2006 co-ordinated by Stephan Shankland

Atelier Trans-Pal [ATP] was a project by Stephan Shankland to be installed on the parade ground at Chelsea College of Art, facing Tate Britain for five weeks during November – December 2006. Critical Practice helped construct an 'open' kitchen [see p.6] and seminar space, and with Stefanie Bourne of ATP collaborated to develop a protocol - a sort of questionnaire - to structure collective exchange during the Critical Practice public workshop on the 1st November during the ATP residency.

Atelier Trans Pal was an ephemeral structure dedicated to facilitating art/ critical and off-site practices. At Chelsea College of Art and Design, ATP was made of 2000 wooden pallets assembled to make up a space - 20m long, 4 m high, 7 m wide. The pallet has been declared to be one of the most significant inventions of the 20th century, they shape the way we conceive and practice world economic exchanges - over 60 million pallets are produced every year in the UK. ATP intended to stage a confrontation between the world of globalised economy [the pallet] and a space of individual creative practice [the studio]. And to raise questions about how one practices art, in the context of mass exchange of goods and information.

On the wiki [Index of Pages > protocol](#)

Or a multi voiced critical reflection at: [Index of pages > total recall](#)

Information on ATP: <http://www.ateliertranspal.org/>





An invitation to *Between*

21 April 2007, co-ordinated by Neal White

*Between*s were a model of dialogue and discussion implemented and used by the Artists Placement Group [APG]. The *Between* format was adopted from Germany after Joseph Beuys invited APG member John Latham to discuss artist-with-government placements at Documenta 6 in Kassel in 1977. *Between*s make use of gallery 'downtime' between art exhibitions.

In March 2005 O+I [formerly APG] and Tate Britain staged a celebratory event in recognition of the APG legacy. During the Tate event, the hybrid and provisional format of the *Between* was identified as vital in exploring the contemporary relevance of Art & Economics - APG's controversial 1970's Hayward exhibition.



At this, the first *Between* since 1971, O+I invited Critical Practice to respond and explore the concept of Value. The event unfolded through a combination of presentations, archival exhibition, conversations, disagreement, screenings, software, as well as the magnificent Value Game developed by Mary Anne Francis; and the Board Sculpture.

O+I had been proposing a new series of *Between*s, starting at the South London Gallery for some time, but in an uncanny echo of the 1970's had repeatedly been let down by public funding. With a small amount of 'in-kind' institutional support, all the participants added too, and explored the notion of value through our twin resources of time and generosity.

[On the wiki](#) [Index of Pages > Open Invitation](#)

[On the wiki](#) [Index of Pages > The Value Game](#)

Beyond The Free Market

Ongoing, co-ordinated by Spring Exprit (Eugenia Beirer)

BTFM takes London's New Covent Garden wholesale fruit and vegetable market as a starting point for an investigation into the many issues connected with food production, consumption and waste under Capitalism - the so-called 'free market'. Evolving from Spring's initial project, which involved salvaging dumped food for a number of 'open' kitchens - where visitors can cook free meals, BTFM has expanded to involve other CP personnel, related events and plans further work exploring the 'Free market'.

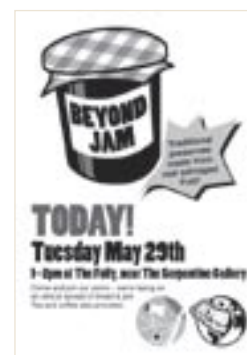


Highlights of the year have included: a one-day kitchen within Stefan Shankland's *Atelier Trans-Pal* project; a presentation at the *Between* at South London Gallery; we participated in a project at the Serpentine Gallery, London *Education on Art and Activism* organised by Jane Trowell, of Platform's course *The Body Politic*. Forthcoming events include our contribution to the Soil Association Food Fair in Bristol on the 1st and 2nd of September 2007, as well workshops throughout a three-week guerrilla art festival 5th - 26th October 2007, organised by the collective Guerilla Zoo.

Our current major research and development is towards a BTFM 'audio tour' weaving the food market into the broader context of capitalist food production. This will be launched as a podcast in autumn 2007.

[On the wiki](#) [Index of Pages > Beyond the Free Market](#)

Information on BTFM: <http://www.beyondthefreemarket.org>



Casco

Ongoing, co-ordinated by Neil Cummings

We are collaborating with Emily Pethick of Casco: Office for Art Design and Theory, Utrecht about a series of events in 2007-08 exploring the relationship between technology, creative practice and education. Emily's article for Frieze magazine *Degree Zero* makes a connection between social organization, educational practice and the field of Cybernetics embodied by Roy Ascott, and references the seminal 1968 exhibition *Cybernetic Serendipity* at the ICA in London.

In keeping with the key cybernetic concepts 'feedback' and 'participation' we intend to reconnect with the ICA.

Wayne Clements has developed a paper *The Descent of New Media: Art, Warfare and Cambridge Cybernetics* for *re:place* the Second International Conference on the Histories of Media, Art, Science and Technology in Berlin, Nov.07.



'The argument advanced in this new paper is that the use of computers in art and new media shares a common lineage with commercial and military initiatives and these are significantly associated with a locus in Cambridge and its groups of academics, researchers and theorists. These strands are brought together in the theoretical edifice of Conversation Theory as a significant element of second order Cybernetics.'

To further our research, we plan to invite key personnel involved in the development of Cybernetics and art e.g. Jasia Reichardt, Stephen Willats, Charlie Gere and Roy Ascott to speak at public events at Cheslea during the academic year 2007-8.

On the wiki [Index of Pages > Casco Project](#)

Information on Casco: <http://www2.cascopejects.org/>

Collide/Collabo

25-29 June 2006

Collide/Collabo was an invitation by graduating students to take part in a week of self-organised seminars, workshops and events as part of their final degree show exhibition in June 2006

Critical Practice participated in two public all-day seminars.

1. In the first, we discussed a text on the *Culture Industries* produced by Manuela Zechner. The text was split into thematic fragments and participants read out sections which prompted and structured discussion around topics such as Adorno and the cultural industries, the creative industries today, copyright and intellectual property, the arts and funding, etc

Read the text [On the wiki](#) [Index of Pages > Cultural Industries](#)

2. In the second we discussed, worked upon and edited our Critical Practice aims and objectives live and in public.

On the wiki [Index of Pages > Aims and Objectives](#)

Information on Collide/Collabo: <http://collide-collabo.org/>

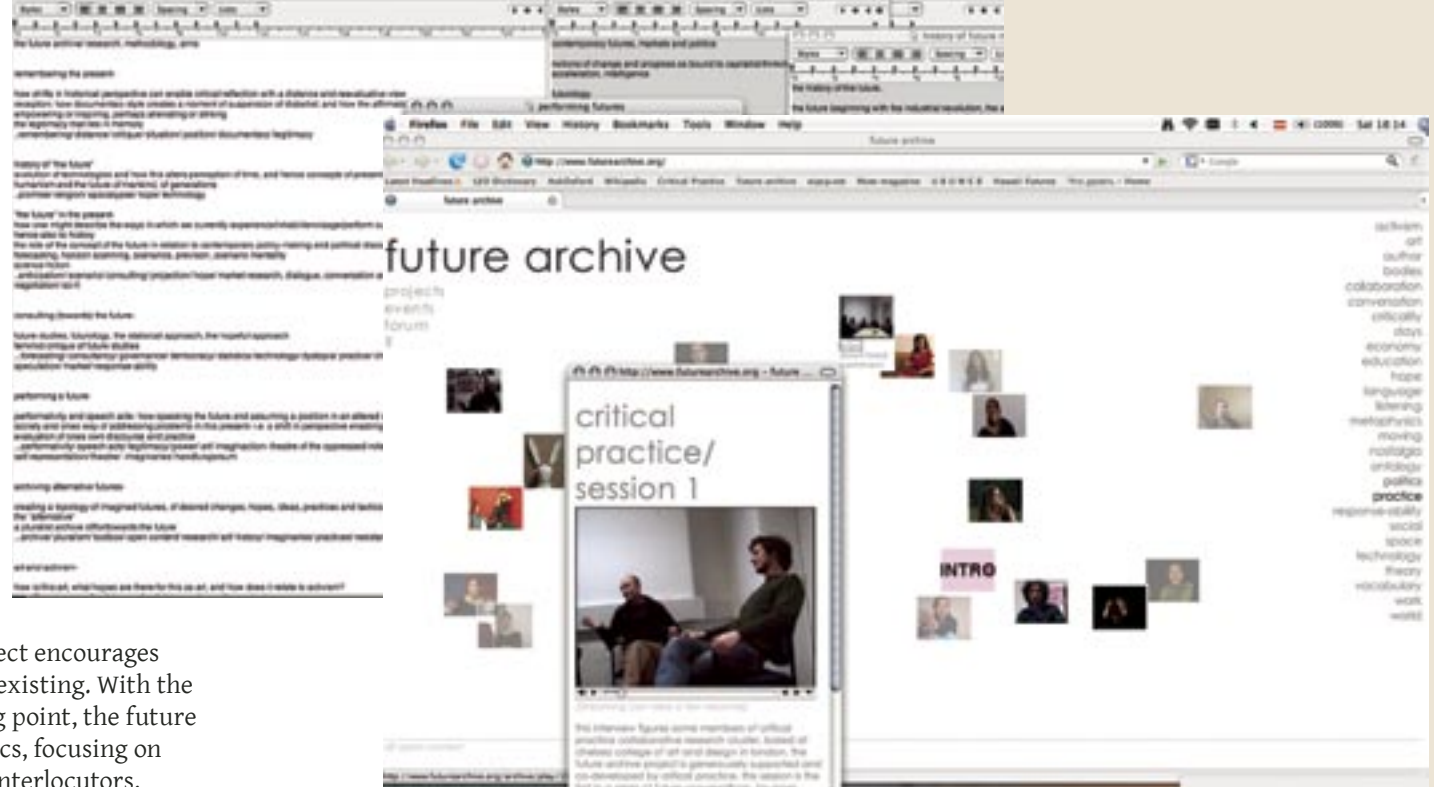


The Future Archive

Ongoing, co-ordinated by Manuela Zechner

The future archive is a project that issues a series of responses to the problem of how to perform futures. It engages interview- conversations that are set in possible times and spaces to come, which two or more people performatively inhabit as proposed versions of futurity. From there, contemporary society is remembered. Upon every conversation, a different future is at stake.

Aiming to offer spaces for carefully developing vocabularies and gestures which might point towards potential ways of thinking, acting and existing, the project encourages articulations of hopes and desires for future ways of co/existing. With the questions of transformation and the social as its starting point, the future archive generates a map of divergent scenarios and tactics, focusing on connections as well as points of disagreement between interlocutors.



While there is an interviewing party and an interviewed, what is engaged is working together to make a movement towards what could be, or to go beyond contemporary languages, problems, politics, etc. Conversations are video recorded and become part of an online platform that acts as archive as well as space for exchange and discussion.

At futurearchive.org, all material –audio, video, and text is ‘open content’ licensed, and therefore becomes available for download, commentary and non-commercial reuse.

In 2007, the future archive has also engaged a series of collaboratively curated activities; that take the form of discussions, performances, workshops and screenings that collectively transform present space into a site of futurity.

On the wiki Index of Pages > the future archive

Information on Future Archive: <http://www.futurearchive.org>



The Future Archive: Subversive potentials in remembering and knowing

27th May, by Anja Kanngieser / Manuela Zechner

“The process of social constitution of a reality beyond capitalism can only be the creation, the production of other dimensions of living, of other modes of doing and relating, valuing and judging, and co-producing livelihoods. All the rest, regulations, reforms, ‘alternatives’, the party, elections, social movements, ‘Europe’ and even ‘revolution’, are just words with no meaning if not taken back to the question of other dimensions of living.” - Massimo De Angelis

“Future is not a noun, it’s a verb.” - Bruce Sterling

We would like to take this statement as a basis for thinking about knowledge as verb. The future archive stages divergent rehearsals and formulations of strategic means, through which the transference and transformation of ideas, knowledges and modes of relation may be practised. Such rehearsals are essential to any micro-transfiguration of present socio-political situations (of Empire). The methodology articulated through the future archive is, in part, an attempt to explore and experiment with the ways in which we consider, construct and enact our relationships to, and within, the world.

[...]

On the process

The process undertaken by the future archive consists of conversations (individual/ group, formal/ informal) that experiment with lateral information sharing and creating. Building on a variety of methods (from future studies/ science fiction/ documentary practice/ human geography etc), different modes of constructing knowledge and information are facilitated, and the parameters of knowledge as empirical or informational “facts” are challenged in favour of a re-conceptualisation of knowledge transmission as a process of sharing modalities for negotiation and understanding. [...] It is knowledge that emerges through a process of sharing and reciprocity of ideas and hopes. It is a knowledge of imaginative possibilities in which divergent kinds of knowledges, tactics and aspirations for alternate ways of living can be related, transformed and transferred – not as fixed ideas, but as possible gestures.

The conversations hope to provide a modality through which to creatively challenge our assumptions on how the world may be, to bring about different, multiplicitous and fragmented narratives of potential futures. Methodologically, this happens through inviting participants to imagine themselves in a potential future, recalling the present-as-past.

Tactical knowledges

It is clear that through this methodology a radical departure is made from historical conceptions of education and knowledge production and dissemination, especially institutional knowledges. While the mechanisms of knowledge, and their relation to power, have been rigorously deconstructed over the past 50 years, little has changed in the context of educational apparatuses. Hierarchies have remained fixed, with the capacity to hold and transfer knowledge legitimated through a system of accredited expertise. The teacher is easily distinguished from the student, the philosopher from the dilettante, the economist from the gambler. This is not to suggest however that this kind of knowledge is the only recognised form. There are many trajectories of knowledge choreographed around different practices and contexts, experiences, gestures and memories. But these knowledges are rarely dominant, rarely appear in media spotlights or on lecturns for having attained specialist status. This distinction is predicated on a particular construction of power and visibility, still prevalent in an era when technology has made it viable for almost anyone to make their knowledges and opinions accessible. The future archive is an attempt to subvert these hierarchical mechanisms of knowledge by placing them into dialogical interplay with memories, affects, and performative imaginings or “fictions”. What is at stake might be called an active exchange of tactical, navigational and/ or creative potential. In working towards an understanding and experience of certain “fictions” in relation to “facts”, a struggle to gain ground in such playing fields or spaces arises from which certain potentials enable through the conflict find resonance. This is necessarily “unsuccessful”, impartial and troublesome as a process, and irresolvable as a problem.

[...]

In light of proposals such as that of De Angelis which argue that what must be strived for are alternative ways of living and organizing that coincide with our political positionalities – a performative project such as the future archive constitutes an attempt to offer creative ways of speaking about such alternatives and testing them through the dispositif of subversive memory. The future archive methods are predicated upon processes of reciprocity and

play that disregard the hyper-capital of specialized knowledge by collectively and experimentally participating in the exchange and trans-formation of such knowledge and its situation. The jointly asserted and engaged vision of possible futures come about through a set of movements and tactical/ strategic decisions which interlocutors come up with and propose to one another. This open, collaborative and re-creational approach to discourses hopes to allow us to, following David Harvey, “intervene in the way knowledge is produced and constituted at the particular sites where a localized power-discourse prevails.”

The future archive methodology may be seen to resemble more a game than a conventional educational situation, and we would suggest that it mainly utilizes knowledge as an imperative towards movement and participation. Our proposal of knowledge as a verb can be seen as one made possible through shifting of virtual and actual terrains provoked by the acts of remembering, guessing and discussing. The intention of such verbal dealings with knowledge is not a consensus. There is no desire to negate disjunction or rupture. As the project website illustrates in its architecture, the assembly and combination of such conversations in the framework of an online archive is meant to simply offer a mutable topology and space for questioning, relating and making visible ideas, so that they may come to be useful in various ways. For it is through those discoveries of momentary overlaps, and the continued conversations on points of divergence, that participants can proceed together into unknown areas of speculation. And from this we can try to make spaces for thought that can range from pragmatic to utopian, but in any case affect the way we remember ourselves in the present.

Edited by Cinzia Cremona

You can read the complete essay

[On the wiki](#) [Index of Pages](#) > [future archive knowledge transfer](#)

Open Congress:

Creativity and the public domain

7–8 October 2005, Tate Britain; Auditorium, Duffield and Art Room

Inspired by Free Software, software that challenges conventional practices of authorship, ownership and distribution, our innovative congress explored the implications of those developments for art, visual culture and cultural production in general.

Open Congress was structured through three themes of Governance, Creativity and Knowledge. Participants shaped the Congress through simultaneous presentations, discussion, workshops and events.

Many of the contributions were webcast, and archived on the Tate website at:

http://www.tate.org.uk/onlineevents/archive/open_congress/

Open Congress was part of *Media Mutandis: a NODE London Reader* surveying art, technologies and politics. Edited by Marina Vishmidt, with Mary Anne Francis, Jo Walsh and Lewis Sykes. Publication available as Print on Demand [POD] at: <http://publication.nodel.org/>

Open Congress was in collaboration with Chelsea College of Art and Design, Season of Media Arts London, Wireless London, Arts Council England, Mute, Tate and Tate Digital Programmes.

Much of the organization, and most of the conference is archived at:

<http://opencongress.omweb.org>



Play, Dérive and some Passionate Situations

May 2007, by Cinzia Cremona

Premise

Between February and April 2007, Trevor Giles and Mikey Georgeson organized and led two 'Song Writing Workshops'. Their main objective, under the umbrella of the 'self-representation' working group, was to create an environment that would facilitate a deeper understanding of the purpose and dynamics of Critical Practice.

In order to write and compose a song with very little experience or musical knowledge, we went through a series of playful processes with a lot more ramifications than their immediate purpose.

There was pleasure, trust, freedom, commitment, learning, collaboration, some fear, awareness, structure and tangible outcomes. Is it because we were playing well together, or because it was a good game (in the wider sense of the word – structure for playing in), or were those elements already there in Critical Practice, therefore it was good playing?

'You had to be there'

Although some are more successful than others, games are not unique situations – they are portable, reproducible contexts. This text wants to be a sketch for a methodology of play within cultural production, collaboration and interpersonal relationships at the wider, social level.

In 1950, the Dutch historian Johan Huizinga wrote in "Homo Ludens, the Play Element of Culture":

"The view we take in the following pages is that culture arises in the form of play, that it is played from the very beginning. [...] Social life is enbued with supra-biological forms, in the shape of play, which enhance its value. It is through this playing that society expresses its interpretation of life and the world." [Johan Huizinga, "Homo Ludens, the Play Element of Culture", p 46]

Huizinga proposes that culture has its roots in play, yet the large majority of cultural activities are marked by pressures to produce, to be meaningful, innovative, quantifiable, sellable, etc. The responsibility towards funding bodies, institutional frameworks and one's own desire to succeed weigh on culture and society and make it very hard to play. It seems to me constructive to remind ourselves that culture and society ARE fundamentally play.

“The oldest meaning [of ‘play’] is ‘to vouch or stand guarantee for, to take a risk, to expose oneself to danger for someone or something.’” [Johan Huizinga, “Homo Ludens, the Play Element of Culture”, p 39]

Close interpersonal relationships often entail elements of risk – physical, psychological, social, etc. – and playing is no exception. But playing could also be a way of managing fears and anxiety, as through participation we learn about each other’s qualities and develop constructive methods for interacting.

Under what circumstances are we prepared to volunteer our foolishness and build togetherness through shared exposure?

Often, culture feels like “... the game which is constructed not upon the premises ‘This is play’ but rather around the question ‘Is this play?’ [Gregory Bateson, ‘A Theory of Play and Fantasy’, in “The Performance Studies Reader”, Henry Bial ed., Routledge, 2004, p.124]

Moreover, “Among the general characteristics of play we reckoned tension and uncertainty. There is always the question: ‘Will it come off?’” [Johan Huizinga, “Homo Ludens, the Play Element of Culture”, p 47]

Playing art and culture entails the risk not to produce anything. Can we afford the freedom to play?

Towards play as Methodology

Play is a serious context that can be free of some of the complications of contexts that are serious in other ways – attachment, greed, pride, envy, etc. ‘It’s only a game’ is not a reductive statement, but a protection against those complications. In play there is more room for lightness, a sense of freedom, open mind, generosity, experimentation.

Paradoxically, “... all the elements proper to play: order, tension, movement, change, solemnity, rhythm, rapture” [Johan Huizinga, “Homo Ludens, the Play Element of Culture”, p 17] might also be the pre-existing conditions that help play to happen.

Play constitutes a privileged context within the realm of daily life. As separate individuals, we come together to participate in a chosen activity, within more or less fluid limits of time and space, with a common set of purposes, more or less fixed rules – some necessarily unspoken – and engage in something close to a *dérive* within these conditions.

An intellectual *dérive*, a loosely structured wandering with its purpose within itself, where outcome is an incidental bi-product. An invitation to play a game that “... stands out from the standard conception of the game by the radical negation of the ludic features of competition and of its separation from the stream of life.” [Guy Débord, ‘Towards a Situationist International’, in “Participation”, Claire Bishop ed., Whitechapel/MIT, 2006, p. 97]

Can play be captured as methodology? Wouldn’t it lose its core qualities? Can it really be a specialism?

There are play specialists and, increasingly, play theorists. There is also incomparable pleasure in discovering play simply by playing. In other words, to be ‘enchanted’ and ‘enraptured’ in the game, in oneself and in the other.

The need to read the other players creates awareness and subtlety of communication, whilst trust builds through knowledge and discovery of the other.

As Critical Practice, we found ourselves at play, we didn’t explicitly set out to play. Perhaps that’s all it takes – an open mind and ‘translating through doing ...’

PLAY: “a creative destabilizing action that frequently does not declare its existence, even less its intentions. Playing is a mood, an attitude, a force. It erupts or one falls into it. It may persist for a long time as specific games, rites, and artistic performances do - or it comes and goes suddenly - a wisecrack, an ironic glimpse of things, a bend or crack in behavior. It’s wrong to think of playing as the interruption of ordinary life. Consider instead playing as the underlying, always there, continuum of experience. Ordinary life is netted out of playing but play continually squeezes through even the smallest hole of the work net ... work and other activities constantly feed on the underlying ground of playing, using the play mood for refreshment, energy, unusual ways of turning things around, insights, breaks, opening and especially looseness.” [R. Schechner, ‘Playing’, “Play and Culture”1, 1: 16-18, 1988, quoted by Brian Sutton-Smith in ‘The Ambiguity of Play. Rhetorics of Fate’, in “The Performance Studies Reader”, Henry Bial ed., Routledge, 2004, p.135]

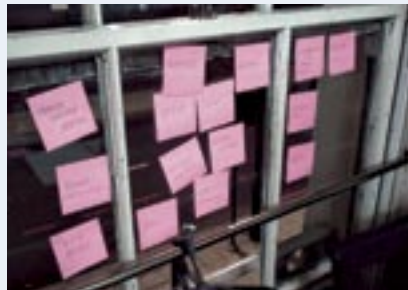
For a growing bibliography: [On the wiki](#) Index of Pages > play bibliography

To join the conversation: [On the wiki](#) Index of Pages > play open conversation

Self-Representation

Ongoing, co-ordinated by Cinzia Cremona

Self-Representation is very much of itself – it emerged as a ‘Functional Element’ from the Open-Organizations Workshops. As Critical Practice constitutes practice as well as fostering distinct projects, this working group’s objective is to produce concepts, environments and artefacts useful for the purposes of reflecting upon, developing and promoting Critical Practice.



critical
practice



Open-Organizations Workshops

10th October and 10th November 2006, co-ordinated by Ian Drysdale

All art is organised, and in compliance with Aim 2, of our aims and objectives:

** We will reflect critically upon, and act creatively within the contexts in which we operate - including the very conditions of our own possibility.*

So we are trying to be sensitive to issues of governance and administration. It's clear that peer-to-peer organizational structures – open, transparent, broadly consensual, and self-managing – offer new models for thinking about issues of accountability and governance – particularly in the public sector, art and cultural organizations, or those in receipt of public funds.

Ian Drysdale lead two workshops enabling us to explore, better understand and implement guidelines suggested by Open-Organizations. We are an open organisation.

Information on Open-Organizations: <http://www.open-organizations.org>



Songwriting Workshops

23 February and 28 April 2007, co-ordinated by Trevor Giles

Trevor Giles collaborated with Mikey Georgson [aka Mr Solo] to develop workshops enabling us to reflect upon and represent Critical Practice through words and music.

The workshops introduced some song writing techniques, we sang, generated melodies, played games, made quick decisions about structure, thought hard about critical practice, generated lyrics, pushed phrases logically and intuitively, took risks, learned chords on the ukulele and eventually performed our hearts out.

It was amazing!

[On the wiki](#) [Index of Pages](#) > [Songwriting Workshop](#)

The songs are hosted here: http://www.archive.org/details/CP_Songwriting_Workshop2

Mr Solo: <http://myspace.com/mistersolo>



Thinking Through Practice

Ongoing, co-ordinated by Isobel Bowditch and Andrew Chesher

Thinking Through Practice is a series of public events exploring the relationship between aesthetic forms and philosophical discourse. How, and with what success can aesthetic practice address philosophical issues beyond the employment of the standard textual forms of philosophical discourse?

Whereas academic philosophy tends towards using the arts as its object, alibi or illustration, and the arts towards using philosophical theory as its rationale, this project investigates practices where aesthetic means and philosophical questioning are symbiotically related.

The practices currently being researched range across documentary and fiction film, theatre, performance and video, art, architecture, theoretical physics and politics. These cross-disciplinary possibilities are proving to be diverse and exciting, all events are free and open to the public



The programme to date:

Saturday 12 May 2007 - Architecture, Theory, Politics: a presentation by Eyal Weizman director of the Centre for Research Architecture at Goldsmiths College, University of London.

Saturday 2nd December 2006 - A marathon seminar *The Other Within Me: The Practice of Deconstruction* by Dr Peter Zeillinger [Austria] followed by a collaboratively produced dinner.

Saturday 20th May 2006 - Screening of *N for Negri: a conversation with Toni Negri*, followed by a conversation with Dr Carles Guerra [Spain] and Prof Neil Cummings.

Saturday 4th February 2006 - Screening of *The Ister*, followed by a discussion with David Barison [Australia] chaired by Isobel Bowditch.

All events are recorded, audio podcasts and other media resources are online and available in the public domain under 'open content' licenses.

On the wiki [Index of Pages > Thinking Through Practice](#)
Further information: <http://www.thinkingthroughpractice.org>

Zehar

02 November 2006

We were invited to submit a text for a special issue of Zehar magazine published by Arteleku, from San Sebastian in Spain, entitled *The Open School* to be published as part of Documenta 12.

Dear Critical Practice,

Zehar magazine has been invited to take part in Documenta 12 magazines, a collective publishing project that brings together 70 magazines published on paper and online. The coordinators of the project, which is already underway, have suggested that the invited magazines respond to the three Documenta 12 subjects: Modernity? Life! and Education. Taking the heterodox educational experience at Arteleku -the centre that publishes Zehar- as a starting point, we have decided to contribute to the subject of Education, under the title *The Open School*. We would like to organise this by focusing on the voices and stories of those of you with experience in official and unofficial education, who have contributed to Zehar over the last few years.



The path that Arteleku has followed - influenced by economic, social, cultural and technological changes of the last few decades - has been characterised by a questioning of the methods used to produce art and transmit knowledge. Arteleku has consciously moved away from a conception of aestheticised, formalist art, and to radically change its working processes and programmes. This shift from an exhibition space towards a multidisciplinary production platform has forced us to reorganise, so that communication and production operate in more or less horizontal fashion, and to encourage a "collective intelligence".

Arteleku is bringing together the experience of alternative educational models, and has organised the subject of Education around shared production and experience based on; theoretical and practical propositions, feminism, the commons, the city as a laboratory, new practices of social struggle, non-western modernity, the body and technology, and interrelating them with experimental audiovisual, sound and performance practices. In the last few years Arteleku has focused on analysing the relationship between artistic

practice and social change, and on the search for new methods of producing and distributing knowledge.

By taking the experience at Arteleku as a starting point, we would like you to take part in the monograph by answering the following questions:

1. To what extent have the socio-economic, political and technological changes of the last few decades influenced the teaching of architecture and visual arts?

2. It seems to be taken for granted that the audio-visualisation of society has caused a change in the teaching of visual arts, and that cultural studies has had a vast theoretical impact over the last few years. However, how can we relate theoretical learning to the context in which we live, and to what some have called “situated practice”?

3. How do you organise the production of knowledge and shared experience as far as your “educational” practice is concerned?

Finally, your contribution must contain about 900 words and that you can contribute supplementary visual material. We would also appreciate it if you would include your brief biography at the end of the text. The payment of fees has been established at 270 Euros gross, and the deadline for handing it over will be the 30th of October 2006. Following the practice established in the last few issues of Zehar, we would like you to know that we want to publish the texts under the creative commons, “Attribution-Non Commercial-Share Alike” licence, and we would like to know if you want to publish your text under this licence or another one.

We are sure that your collaboration will provide the debate with some interesting ideas. We hope you will be able to confirm that you are taking part.

Best wishes,

Miren Eraso - Editor of Zehar magazine

We collaborated on writing a multi-authored text answering Zehar’s questions, its available [On the wiki](#) [Index of Pages > Zehar questions answered](#)
Information on Zehar: <http://www.arteleku.net>

Critical Practice includes

Robin Bhattacharya
Dr Isobel Bowditch
Marsha Bradfield
Dr Andrew Cheshier
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